

Chapter I

Introduction

The Age

The era between the Two World Wars, marked by the trauma of the great economic depression beginning in 1929, was that of the emergence of what is still known as "Modern Literature". The term modernism is widely used to identify new and distinctive features in the subjects, forms, concepts and styles of literature and the other arts in the early decades of the twentieth century, but especially after the World War First (1914-1918), it brought a deliberate and radical break in the traditional base of western art and culture in general. It revolted against the art and literature of the past. In the year 1922, James Joyce's *Ulysses*, T.S. Eliot's *The Waste Land*, Virginia Woolf's *Jacob's Room* and many other experimental works appeared. The traditional rules and norms were violated by the new forms of literary construction and new subject matters in verse, prose as well as narrative.

Modernism is used to identify new and distinctive features in the subjects, forms concepts and styles of literature and other arts in the early decades of the twentieth century but especially after WWI. The typical protagonist of Modernism lost faith in society, religion and the surrounding environment; seemed also to have any claim to heroic action. They faced a terrifying and possibly meaningless world. The important feature of Modernism is the phenomenon called the avant-garde (a French military metaphor: "advance guard"). By violating the accepted conventions and properties, not only of art but of social discourse, they set out to create ever new

artistic forms and styles and to introduce hitherto neglected and sometimes forbidden subject matter. Frequently, avant-garde artists represent themselves as "alienated" from the established order, against which they assert their own autonomy: a prominent aim is to shock the sensibilities of the conventional reader and to challenge the norms and pieties of the dominant bourgeois culture. In the movement, there was alienation of writers from their own society. Henric Ibsen, Joseph Conrad, James Joyce, T.S. Eliot and Ernest Hemingway left their native lands for more hospitable place for their art and own self existence.

Many prominent American writers of the decade following the end of World War I are termed as 'lost generation'. A number of these writers became expatriates, moving either to London or to Paris in their quest for a richer literary artistic milieu and a freer way of life. Ezra Pound, Gertrude Stein and T.S. Eliot lived out their lives abroad but most of the younger "exiles," as Malcolm Cowley called them, came back to America in the 1930s. Hemingway's *The Sun Also Rises* and Fitzgerald's *Tender is the Night* are novels that represent the mood and way of life of two groups of American expatriates. Compared with his contemporaries, Faulkner, Hemingway avoids elaborations of technique through which the modernists chose to present the complexity of modern experience and loss of value.

The principal theme of *The Sun Also Rises* (1926) by Hemingway is indicated by two epigraphs. Gertrude Stein's "you are all a lost generation" encapsulates the ambiguous and pointless lives of Hemingway's exiles. They aimlessly wander about the continent, drinking, making love and travelling from place to place. The quote

from Ecclesiastes, which gives the novel its title, implies a larger frame of reference, a sense of permanence, order and value. If the activities of the characters seem to arise out of Steins quotation, their search for new meanings to replace the old ones or deal with that loss, demonstrates their desire to connect with the biblical idea.

Hemingway was an outstanding novelist. He was born at the time when modernism had started to identify new and distinctive features in the subjects, forms, concepts and other arts in the early decade of the twentieth century. It was the time of discontent, when the old standards of conduct no longer seemed valid. It involved a deliberate and radical break from some of the traditionally preconceived notion not only of western art but of western culture in general. Hemingway pictured this time sharply in literature. Most of his books are about the war, suffering, destruction, violence and discrimination in society. His writings are concerned with the human beings and their efforts to adjust in nature. Hemingway was the foremost author between two world wars. His early works depict the lives of two types of people. One type consists of men and women who have lost faith in moral value and live with their own emotional needs. The other type is men of simple character and primitive emotions, such as boxers and bullfight. They wage courageous and futile battles against the circumstances of their lives.

Hemingway's *The Sun Also Rises* was instantly recognized as one of the important American novels. The sophisticated readers identified current expatriate celebrities among the book's characters. As most of these personages faded into obscurity, however this aspect of the novel soon lost its appeal. The more important

reason for the book's success is that it perfectly captured the mood and the American artistic and search for meaning on the Paris Left Bank.

The Sun Also Rises, which established Hemingway's reputation as a novelist is the story of a group of morally irresponsible Americans and Britons living in France and Spain, members of the so-called '*lost generation*' of the post World War I period. In this novel, Jake Barnes, who truly represents the lost generation stands as a freedom fighter for this authentic existence.

Life and Works of Hemingway

Ernest Hemingway was born in Oak Park, Illinois on 21 July 1899. He was the first son of Clarence Edmonds Hemingway, a doctor, and Grace Hall Hemingway. He was educated in the public school in the area. He graduated from high school in 1917 and became a reporter for the *Kansas City Star*. He was rejected from military service due to his defective eye. He managed to enter World War I as an ambulance driver for the American Red Cross. He was injured severely. He fell in love with Agnes Von Kurowsky when he was admitted in hospital in Milan but it was not successful. These were experiences which he was never to forget. He sailed for France as a foreign correspondent for the *Toronto Star*. In 1921, Hemingway settled in Paris, where he met Gertrude Stein, F. Scott Fitzgerald and Ezra Pound who became a profound influence on his career.

In 1925, his first important book, a collection of stories called *In Our Time*, was published in New York City. In 1926, he published *The Sun Also Rises*, his first serious novel. The story narrated by an American journalist, deals with a group of

expatriates in France and Spain, members of the disillusioned post- WWI 'Lost Generation'. His *The Torrents of Spring* also appeared in 1926.

In 1920-21, Hemingway worked as a reporter and married Elizabeth Hadley Richardson. He then decided to go to Europe to concentrate on his writing. His first thoughts were to go to Italy, but changed his mind and decided to go to Paris. Pound proved to be important as writer and critic for his writing. Hemingway exposed to cubist and modernist paintings in the Jardin.

Hemingway's divorce with Hadley Richardson and his father's suicide strengthened his literary career. An important novel *A Farewell to Arms* appeared in 1929. It is lyrical novel of great power, fusing love story with war story. It deals with love and war in Italy during World War I. Both happy and unhappy moments as experienced by Hemingway are captured in the novel. It is tragic novel; the characters suffer loss of lives and love.

Hemingway's love of Spain and passion for bullfighting can be seen in *Death in the Afternoon* published in 1932. He sees the bullfighting more as tragic ceremony than as sport. He produced *The Green Hills of Africa* in 1935. It is the product of a Safari he took in 1933-34, an account of big-game hunting in Africa. The novel on social concern *To Have and Have Not* appeared in 1937. It is about a Caribbean desperado and is set against a background of lower class violence and upper-class decadence in key-west during the Great Depression. It has been regarded as a political novel. In *For Whom the Bell Tolls* (1940), Hemingway expresses the view that the loss of liberty anywhere in the world is a threat to liberty everywhere. It was set

during the Spanish Civil War. As World War II progressed, he made his way to London as a journalist. He flew several missions with the Royal Air Force and crossed the English Channel with American troops on D Day. He found ugliness, loss of value and loss of lives, atrocities and brutalities in the war. He presented all these vices and follies in his reporting. In 1950, he published *Across the River and into the Trees*.

The publication of *The Old Man and the Sea* in 1952 was his masterpiece. It is a short heroic novel about an old Cuban fisherman and his struggle to land a giant Marlin. The work won the 1953 *Pulitzer Prize* in fiction. In 1954, he was awarded the *Noble Prize* in literature "for his powerful, style forming master of the art of narration."

Hemingway settled in Ketchum, Idaho and tried to lead his life and do his work as before. He was depressed; he was twice hospitalized where he received electro shock treatments. He took his life with a shotgun in 1961. His posthumously published works include *A Moveable Feast* (1964) and *Islands in the Stream* (1970).

Language

Hemingway has seized the imagination of the American public unlike other twentieth century authors. His writing style is simple and clear. He uses short and simple sentences to describe a series of actions. Comment or emotional rhetoric has been eliminated. His sentences are composed largely of nouns and verbs and rely on repetition and rhythm for much of their effect. His use of dialogue is fresh, simple and natural sounding.

Hemingway's writing comprises of his experience in wartime, big-game hunting and bull fighting. In *The Sun Also Rise*, the physically and psychologically bruised American expatriates living in Paris move here and there and enjoy in eating, drinking, brawling and lovemaking. The novel has depicted the atmosphere to disillusionment of the post World War I.

As a journalist, Hemingway learned to focus only on events being reported to omit super fulvous and extraneous matter. When he became a writer of short stories, he learned to write a surface story in which he omitted hint at the point of the story.

Like Gertrude Stein, Hemingway applied techniques from modernist poetry to his writing, such as the artful use of repetition, although in lesser extent than Stein. Hemingway's much quoted "ice-berg theory" was that "If a writer of prose knows enough about what he is writing about and the reader will have a feeling of those things as though the writer had stated them."

Wallace Stevens once termed Hemingway "the most significant of living poets, so far as the subject of extraordinary reality is concerned." By "Poet" Stevens referred to the authority stylistic achievements in his short fiction. Although Hemingway's language is simple, he used understatement and omission which make the text multilayered and rich in allusions. Hemingway's stylistic influence on American writers has been enormous. The success of his plain style in expressing basic yet deeply felt emotions contributed to the decline of the elaborate prose that characterized American writing in the early 20th century. Many American writers have cited Hemingway as a major influence on their own work.

Hemingway could be considered contradictory man. He achieved a fame surpassed by few American authors of the 20th century. The virile nature of his writing which recreated the exact physical sensation of wartime, big-game hunting and bullfighting is delicate.

Background of the Study

Hemingway's writing comprises wartime, big-game hunting and bullfighting. Jack Barnes is the narrator of the such who stands as the freedom fighter in post World War I. Jake Barnes is a casualty of war, lives in Paris with a group of American expatriates. Jake's love is centered with Brett. But, he is impotent and hence unable to pursue sexual relationship with Brett. Brett's love transfers from one person to another according to her interest. She is the object of lust for most of the male characters. She too lacks direction in life. Jake attempts to content himself through hard work, drinking and bullfights. Jake has capacity to manage how to live in a man's world.

Robert Cohn, Jake's friend once and middle weight boxing champion was attracted to Brett. She needs support of a male but does not satisfy with Jake because of his impotence. Many times she goes to café with Milk Campbell and visits different places. Later on she goes to San Sebastian with Robert Cohn. Jake was lonely, but he tries to stand in different relationship with his loneliness. He couldn't maintain normal relationship with Brett Ashley. All of them go to Pamplona for the fiesta, where Jake has his own way of watching the fiesta as well as enjoying them. Fiesta is going on, it is interesting. Pedro Romero is the Star bull fighter of the fiesta.

He is handsome and his way of fighting is amusing. His autonomy, steadfastness and commitment make him a model for Jake. Brett is attracted to Romero and passes from Cohn to Romero and goes with him. But later on she realizes that she cannot be happy with Pedro and leaves him and returns to Jake.

Although Hemingway never explicitly detailed Jake's injury seems that he has lost his testicles but not his penis. Jack and Brett and their odd group of friends have various adventures around Europe in Madrid, Paris, and Pamplona. In attempt to cope with their despair they turn to loneliness, violence, and sex. As Jake, Hemingway was wounded in World War First; they also share interest in bull fighting. Hemingway wrote and rewrote the novel in various parts of Spain and France between 1924 and 1926. It became his first great success. The heroes in Hemingway's major works learn values through their actions and by contact with other characters. These examples understand the values either like count Mippipopolous from long, hard experience or like the bullfighter Pedro Romero intuitively and automatically. These characters never articulate their values however; they only embody them in action. Indeed, once talked about, they become in the Hemingway lexicon, spoiled.

The Sun Also Rises depicts the feeling of loss and the awareness of the past. So, the study is centered upon Existentialism, Oxford dictionary defines Existentialism as a philosophical theory which emphasizes the existence of the individual person as a free agent, responsible for their own development. These are some issues in the novel. Are the expatriates satisfied with alienation? Is Jake mentally

satisfied through hard work, drinking and bullfight? The study moves around these issues.

The study's based on the Existentialism. The theory of Existential thinker has been experienced in the fiction. The researcher will try to focus on the main character including other characters too.

Chapter II

Existentialism

Existentialism is a philosophical movement emphasizing individual existence, freedom a choice. Existentialism gained global eminence in the after-math of World War Second. Many writers began to oppose the doctrines that view man as the man of an absolute value. They could not believe in the old concepts like, unity, rationality and morality and even in the Christianity. The thinkers and writers found the world totally absurd, incoherent, disintegrated, chaotic and disordered not directed by the laws of God but by pure change and pure chance and contingency. This feeling of an existence without justification becomes the main proposition of 20th century. Man is free of routines and conventions and is laid bare and face to his own destiny. This felling of utter alienation was the product of the recognition of 'death of God' on the one hand and the catalism of the War First and Second on the other. Not only 'God is dead' as Nietzsche proclaimed but also all the intermediary values connecting God and Man declined. Man has lost even the certainties and values of his own existence, which he had originally received from his belief in God. He is thus a castrated and deserted animal in the overwhelming and the absurd universe.

This was the background of such fragmented and disillusioned situation that many writers and philosophers brought to reduce the present and prevalent condition of modern man. Existentialism is probably the most dynamic and appropriate philosophical movement to define and interpret the anxiety, absurdity and the uncertainty of the human existence.

Existentialism as a philosophical concept has been in vogue only in recent years, but its origin goes far back to some classical and middle ages. Before the modern existentialist, we can find some norms of existentialism in the works of St. Augustine, Pascal, Socrates and others in extent. They were followed by Nietzsche, Dostoevsky, Kierkegaard, Husserl, Heidegger, Guericke, Jaspers, Berdyaev, Camus, Simone de Beauvoir and Maurice Merleau-Ponty. Heidegger, Camus, Nietzsche and Sartre are atheists and others are Christian existentialists.

The term "existence" comes from the Latin root *en* "out" sister from *stare* "to stand" (Cuddon 316). Thus, existence means to stand out in the universe that is against us, moreover, existentialism means. "Pertaining to existence". Now, the term "existentialism" is used to describe "vision of the condition and existence of man, his place and function in the world" and his relationship or lack of it with God. It is a "very intense and philosophically specialized form of quest for hood". Sartre defines existentialism as an attempt to make life persist by creating a system in which one realizes human loneliness and "human Subjectivity". So, the focus of existentialism is on "being" and "subjectivity" as opposed to logical reasoning and "objectivity". Individual experiences rather than abstract thought and knowledge is foregrounded in this philosophy.

The thesis of existentialism found a particular relevance during and after WW II when Europe found itself threatened by material as well as spiritual decay. The negative aspects of human existence such as pain, frustration, sickness and death become for existentialist the essential features of human realities. As the doctrine emerged worldwide, the existentialist thinkers also differed greatly in various ways.

However, it may be said that problem of individual is central and that they stressed man's real existence, his uncertain nature, his personal freedom and his responsibilities for what he does and makes himself to be. Encyclopedia Britannica defines it as:

It can insist on the transcendence of being with respect of existence and by holding this transcendence to be the origin of foundation of existence, it can thus be assumed a theistic term. On the other hand, it can hold that human existence, posing itself as a problem, projects itself with absolute freedom creating itself by itself, thus assuming to itself the function of God. As such existentialism presents itself radical atheism. (621)

Rene Welleck writes in his *Twentieth Century Criticism*, "Existentialism is a lost and vital trend in this century. It dominated French and German Intellectual Scene after World War Second" (82). He further clarified the term that "If we interpret it as a philosophy of despair, of tear and trembling of man's exposition to a hostile universe the reasons for its spread are not far to seek" (82). Sartre ranking himself in a group of atheistic along with Heidegger and French existentialists insists that "existence precedes essence" (13). Sartre's straight forward vision of Existentialism lays emphasis upon the existence of individual. "First of all man exists, turns up, appears on the scene and only afterward defines himself" (13).

For existentialist, man himself is responsible for his "action and effect" Sartre says, "It is the feeling of freedom and responsibility that is the source of Man's anguish (15). Anguish is an emotion to man's life problems. For Heidegger, man's

existence in the world is fundamentally different from the being of others only because man exists, while other does not. Heidegger says, "The being whose manner of being is existence is man, man alone exists. A rock is but does not exist. A tree is but does not exist. [...] God is but does not exist" (65)].

According to Albert Camus in his *Myth of Sisyphus* the world is void, meaningless, irrational and at least absurd, He writes:

For the existentialists, the meaning of life is the most urgent of all those questions. [...] Suicide is nothing but merely a social phenomenon. Beginning the Rebel, Camus evaluates The Rebel's role thus: To think is beginning to be undermined (12). In Rebel slave says 'yes' and 'no' at the same time (18).

[...] Immediately the slave refuses to obey the humiliating order of his master, he rejects the condition of slavery (20). [...] He realized the saying "Better to die on one's knees (21. [...] He demands respect to himself, but only in so far as he identifies himself with humanity in general. (22)

It is clear that the movement 'existentialism' is really universal, humanistic, values oriented and meaning centered. It attempts to connect the fragmented and chaotic world with the passionate, disillusioned and disheartened human being.

Theistic and Atheistic Existentialists

Sartre divides existentialist thinkers into two group - theistic and atheistic. The theistic or "Christian" group includes Martin Buber, Kierkegaard. Gabriel March and Karl Jaspers. In the atheistic existentialist, Sartre groups Martin Heidegger and the French existentialists, including himself. Obviously, Nietzsche is the forerunner and chief source of inspiration for them. The theistic existentialists believe in religious

mysticism. The anxiety of modern man, they argue, can be entertained when one submits oneself to the will of God. The atheistic existentialists, on the other hand, repudiated the concept of God as an authentic shelter. They regard human beings as optimistically for/of free and support-less creature (Macintyre, Existentialism). In this helpless universe, the atheistic existentialist undertakes to create a system in which the individual is paradoxically free and condemned to choose. If an individual chooses to come face to face and side by side with dread, he comes very close to 'angst' when the angst passes through the human soul, he choose 'authentic' existence but he may also run away from these troubles and choose "inauthentic" existence (Macintyre 47).

Theistic Existentialists

Soren Kierkegaard, a Danish philosopher and religious thinker is the precursor of existentialism. Hegel maintained the philosophy and synthesis which Kierkegaard called "both/and" system as opposed to his existential dialectic, "either/or" which emphasizes upon personal choices and rationality (224). By choosing in-ward and personal character, one makes a leap of faith in God which, he regards as an "ethic religious" choice ("Individual" 809). Thus, these are two options for the individual to choose. He has to choose God and get redemption from "the angst, on "ethic religious" choice, or he has to reject God and go to perdition an "aesthetic" choice ("Choice" 823-34).

However, paradoxically enough, the choice is according to Kierkegaard, criterion less and it is the individual himself who is to fix criteria by making choice. The Christian doctrine and its quest for objective truth have nothing to do with

Kierkegaardian concept of Christianity. He believes only in the existence of God and not in any doctrine and insists "Christianity is therefore not a doctrine but fact that God has existed." ("Faith" 875).

Kierkegaard contends that the state of self division "Ironic" or "Negative" is part of the very definition of personal existence we cannot escape from it. He thinks by an easy Hegelian or Marxist Synthesis..."truth is given only to the subjective thinker". Who becomes more and more isolated as he "Inwardly assimilates the universal truth, and becomes more and more capable of genuine knowledge as he affirms his finite and changeable human nature" (15). When we believe in God, we believe both and existence for Kierkegaard as for the later existentialist the most extra feeling at human life is anguish as "Angst" which accompanies us at environment. He says,"

Wish to avoid ourselves, when should chose ourselves, we live in time, loosing ourselves there in its contents but if we face ourselves there in a chance that we shall break through time, into eternity. Finding God in the eternal movements. (283).

In true sense we can say about Kierkegaard that he was really the precursor and forerunner of the existentialist movement. The main theme of his writings reflects in "Truth is subjectivity". He attacked what he felt to be the sterile metaphysics of Hegel and the worldliness of the Danish Church.

Jaspers is also one of the first thinkers to use the term "existentialist". He also discarded the self-sufficiency of science and the seclusion of individuals from the communication with other being to communicate with. Jaspers was not Christian in a

traditional sense but he believed in "Transcendence". He used the term "Transcends Me" to designate man's personal, devoted and committed attempt to reach the encompassing. In his essay 'The Encompassing' Jaspers writes.

The Encompassing appears and disappears for us in two opposed perspectives either as being itself in and through which we are else as the Encompassing. Which we ourselves are and in which every mode of being appears to VI (76-77). Transcendence alone" says Jaspers, "is the real being" (78). In every form of his being, man is related to something other than himself. Consciousness of self to object as spirit is the idea of totality is existent transcendence.

Likewise in this philosophical movement Martin Buber and Marcel have contributed for its development. Not very much unlike Jaspers, Buber repudiated the idea of separated existence of human being (Wychogrod). He holds that our existence is always attached with other men, with nature and with God. According to him the relation should be concrete and immediate an "I" to and "Thou" and not an abstract "It" one (870-78). "The Primary World I- Thou", Buber writes can only be spoken with the whole being. The Primary World it can never be spoken with whole being" (807).

Gabriel Marcel, a French Philosopher, tries to fill the abyss between subject and object, between what is in us and what is before us. He makes a distinction between primary reflection and secondary reflection. Marcel distinguishes between having and being. He enforces a greater importance to being than to having. In his opinion to having implies possession, which is a burden and an obstacle but being

means freedom from burden. Existential progress is from the burden of having forward the freedom of being. According to Marcel, these are two foci of my stems: the mystery of existence and mystery of being. The first is related to Concrete philosophy and the second is related to concrete ontology. We are according to Marcel, much more important than I am in the first philosophy. The second tells us that only the participation in being. We can overcome isolation, despair and tragedy. According to Marcel, We can feel the presence of God if we challenge the world with love, joy, hope and faith within us. He stress upon "faith in God". When he considers, "Can help man- overcome anxiety and despair that characterizes prediction" (759).

To terminate from existential crisis, the religious existentialists recommend us to go to the shelter of God or Transcendence to ensure the faithful existence.

Atheistic Existentialists

Nietzsche (1844-1900), German philosopher and poet is one of the most influential figures in modern philosophy. He called Christianity a "Slave morality" and held that religion provides no truth because God is dead and Christianity has become the shelter of weak and disable people that he hated (Russell 732). Nietzsche expresses his view on religion and God as the Christian concept of God-God as god of the sick, God as a spider, God as sprit is one of the most corrupt conception of the divine ever attained on earth. God as the declaration of war against life, against nature against the will to live (92).

Sartre places himself as the founder of French existentialism. He developed a new creed of existentialism. He made the Philosophy existentialism, popular even among laymen. He has been engaged alone, with his contemporaries in a politico

social polemics. He has made a mark as a writer of philosophical novels and essays (86). "The central tenant of Sartre's existentialism", says Robert C. Solomon," is the freedom of human consciousness, freedom to act, freedom to value and freedom to make itself" (86). Sartre as Heidegger says that only human being exists. He argues that emotion can be understood only if it is said in the content of this total "human reality" (289).

He is only self-declared existentialist among the major thinkers. For him, the central idea of all existentialism thought is that existence precedes essence, in this respect, he himself writes in his *Existentialism and Human Emotions*.

... there are two kinds of existentialism first who are Christian among whom I would include Jaspers and Gabriel Marcel both catholic existentialist among whom I class Heidegger and then the French existentialism and myself, what they have common is that they think that "existence precedes essence". Subjectivity must be the starting point (13).

In his essay "*Existentialism and Human Emotions*," Sartre very skillfully and beautifully anatomizes human being's existence. He has fully endeavored to defend existentialism against the attacks and charges from both sides, Christian and Marxists. Disclosing the atheistic existentialism, he writes:

It states that if God does not exist, there is at least one not being in whom existence precedessence being in who exist before he can be defined by any concept and that being is man or as Heidegger says, human reality what is meant here by saying that existence precedes

essence? It means that, first of all, man exists turns up, appears on the scene only afterwards, and defines himself (15).

Albert Camus is a strong follower of all atheistic existentialism. Camus braves in fraternity and humanism rather than in 'nihilism'. "This universe states Camus", "henceforth without a master seems to him neither sterile nor futile" (Absurd Freedom 852). Camus reached to the conclusion on to declare the condition of man absurd when he realized that the speculative system of past provided no reliable guidance for life or guaranteed any foundation of human values. According to Camus, when the absurd man becomes aware of his futile living, he is naturally filled with anxiety and hopelessness but he does not surrender himself in the mouth of death (853).

Existential Anguish

Ellmann and Feidelson write, "As Sartre's allusion to Kierkegaard indicates his use of the term anguish derive from the angst or dread about which Kierkegaard and Martin Heidegger after him, have written. They use the term to explain;

"The mental state of person who departs from routine pattern of human observation and comes to realize that he can use his freedom; when the path that may be chosen is not understood any yet exercise an attraction and to comprehend his essential condition (805)".

The term 'angst' is a state of mind of an individual who wants to escape from the pre-determined ethics and notions of society in search of his authentic existence.

Sartre explains in detail about anguish. He declares that "Man is anguish (15)". The man who feels his total and deep responsibility for himself and for all men cannot

escape anguish. It is an inescapable sense of deep and total responsibility for one's own choice and deeds, "Anguish is evident", writes Sartre, "even when it conceals itself" (19). In anguish, the individual's relationship with the world seems to be "uncanny" and fateful, though the true existence requires that the situation be faced through a commitment to the decision that brought him face to face with it. The anguish of existential man is like the anguish of a military officer on whom depend the lives of several men, but he has to give order for attack, sending certain number of men to death. He should decide and in making decision, he feels the anguish. Although the order for attack comes from above, it is he himself, who has to interpret the order and be responsible for his commitment and for the lives of other men. If anyone says that he doesn't feel anguished he is rather masking it. "It is a matter of simple sort of anguish," clarifies Sartre, "that anybody who has had responsibility is familiar with (20)".

'Forlornness' was the favorite term of Heidegger which, as Sartre explains, means "only that God does not exist and that we have to face all the consequences of this" (21). Thus, from among abundant of possibilities, it is individual himself, who has to choose one. One is free to choose and 'invent' and by choosing only can he face the consequences of Godless universe. After all, we ourselves choose our being. "Forlornness and anguish", writes Sartre, "go together" (29).

"Existentialism" according to "Sartre is humanism". It is "optimistic, a doctrine of action" and not a doctrine of despair (51). Authenticity demands from life a free choice without excuse and without help that presupposes the full responsibility. The adaptation of responsibility, in consequence, causes certain uneasiness, of which

no one can save oneself. This uneasiness or the anguish is the heart of human existence. Thus, existential anguish presents a reality of human life, which has to be faced heroically and optimistically according to Sartre.

In the next chapter, of the present study of Hemingway the study will be taken by the application of existential theory will be discussed to show expatriate alienation of different characters. The characters seek freedom from expatriation.

Chapter III

Disillusionment Era

In *The Sun Also Rises*, Jake Barnes has been portrayed as "the other" of the post world war I disillusionment. He was a wounded man not only physically but also psychologically bruised. He is living in Paris with a group of American expatriates. The wound, that sets him apart from all other men, (that) constitutes him an individual. The society is hostile "in justice everywhere" (63). Even his own lover Brett Ashley and friends are indifferent to him. In the society he is made fool:

He's a fool, Georgette said- Oh! It was a joke, then Mrs. Braddock's said: 'yes, said Georgette'. To laugh at did you hear that, Henry Mrs. Braddock's called down the table Braddock's. 'Mr. Barnes in deduced his finance as Mademnelle Leblance and her name is actual Hobin' (25).

Jake Barnes and Lady Brett Ashley are the central characters. Jake Barnes narrates all the accounts of the incidents that happen in the novel. Characterization depends on his own conscience though the most important thing is how Hemingway has portrayed the characters. The protagonist himself portrays as a victim of war and of the post world war first disillusionment. He is wounded in the war which is traumatic experience throughout his life. He could not see any positive aspect on his life though he could not take any action throughout. He assimilates himself into condition. He cannot forget the torturous thought of war even in the night:

My head started to work. The old grievance. Well, it was a rotten way to be wounded and flying on a joke front like the Italian. In the Italian hospital we were going to form a society. It had a funny name in Italia

that was funny thing. I was all bandages up. But they had told him about it. Then he made that wonderful speech (31).

He is obsessed all the time when he remembers his past life. The wound is a cause of his impotency which he had known after the treatment in the hospital. In spite of his loneliness, he shows his concern towards other characters; He describes the condition of other characters. At first he portrays the relationship of Cohn and his wife and their condition in a subtle way. He asserts: Just when he had made up his mind to leave his mind to leave his wife. She left him and went off with a miniature painter. As he had been thinking for months about leaving his wife and had not done because it would be too cruel to deprive her of himself, her departure was a very healthful shock (4).

There is no peace in the society. People are intellectually and spiritually disillusioned. Most of the inhabitants lead a life of sensation only, usually mistake sexual desire for love, devoting themselves to excitement rather than positive achievement. Jake says, "One of them saw Georgette and said I do declare, there is an actual harlot. I'm going to dance with her, let, you watch me. The society has made him angry I was very angry. Somehow they always made me angry (17). It seems that the individual and the society or the systems part always. Jake realizes that the society is hostile or indifferent to him. He wants to rebel with the society. For that, he has to move alone and choose his own life. He says: I know they are supposed to be amusing and you should be tolerant, but I wanted to swing on one, any one, anything to shatter the superior, simpering composure. Instead, I would down the street and had a beer at the bar at the next Bal ... when I come back to the Bal there was a crowd on the floor.

(17)

The central character is Jake Barnes because it is he who narrates the story in introspection. None of the other characters appear in the present. They exist in the narrative only in the memory and telling of Jake Barnes. He is free to relate incidents, conversations, people and places as he chooses. The narrator himself is the spokesman of the writer. So, all the analysis is based on interrelationship of characters and events. The characterization of Georgette is also not so good. She is portrayed as a low character in the novels. As Jake explains his party with Georgette:

We had another bottle of wine and Georgette made a joke. She smiled and showed all bad teeth and touched glasses. "You are not a bad type." She said. "It's ashamed you're sick. We get on well what's the matter with you anyway?" "I got hurt in the war." I said "Oh that dirty war." We would probably have gone on and discussed the war and agreed that it was in reality a calamity for civilization. (17)

Jake makes his "Separate Peace" with life (qtd. Killinger 81). This separate peace is not an escape into hopeless or submission to a life of despair and defeat. It is a strategy for honorable survival as a person. Perhaps it is something Jake has saved from the distinction of life. The separate peace is an answer the most persistent question posed by Jake. "I did not care what it was all about. All I wanted to know was how to live in it" (132). The answer to this question point to the self-chosen individuality of Jake.

In choosing for his life he realizes his essential freedom. He does not surrender to the society because he knows that the social system is disillusioned. According to Kierkegaard: A crowd in its very concept is the untruth, by reason of the

fact that it renders the individual completely importantly and irresponsible or a least weaken his sense of responsibility by reducing it to fraction (810).

Likewise, for Jake, crowd is untruth. He says, "I mistrust all frank and simple people, especially when their stories hold together" (1). The crowd is always against the individuality. It imposes unnecessary burden on a person Jake says, "This whole show makes me sick (18)". Again he says, "If he were in a crowd nothing he said shout out (39)". The crowd is against subjectivity, it has won Nile which reduces individual freedom. Jake says "you could not move in the crowd. We could not make our way though it...(145)". Jake in his way of making himself might have gone against the social law Jake in his alienation is determined to make himself and being individual. As a narrator, in a content of Brett, he talks about causes of suffering of people. I suppose she only wanted what she could not have. Well, people were that way. To hell with people the catholic church had an awfully good way of handling all that good advice, anyway. Not to think about it. (27)

Majority of the characters are young American and British citizens living in Paris. Most of them fight bravely for their country but in peace time they are neglected. Others in the novel are simply expatriates. They have some sort of feeling, that is sense of loss. He states:

They could not take that away from him. Bill was very funny. So, was Michael. They were good together. It was like contain dinners. I remember from the war. There much wine an ignored tension and a felling of things coming that you could not prevent happening. Under

the wine I lost the disgusted feeling and was happy. It seemed they were all such nice people. (146)

They want to annihilate their obsession but it is impossible. To escape from their problems they get involved in drug addicts and alcoholism to avoid their disgusted feeling which is also not a long-term solution. We can learn more about their intention through their debate to each other. They are too cautious about their own situations and close up their situation. Their debate and complaining manner to each other also enable us to understand something easily. Even in their emotional speech, they portray their condition and psychological anxiety. Bill and Jake are also very close friends.

At the same time, Bill thoroughly explains the Jake's condition but it is symbolically the plight of the all people in Post World War First era. As Bill says to Jake:

You know what you are? You are an expatriate. Why don't you live in New York. Then you'd know these things. You have lost touch with the soil. You get precious. Fake European standard have ruined you. You drink yourself to death. You become obsessed by sex. You spend all your time talking, not working. One group claims women support you. Another group claims you're impotent. (115)

Jake and Robert Cohn are two friends. Cohn is romantic hero. But Jake is against the contemporary romantic values. There is a conflict between them. He has an endless effort to defend him while he has been badly hit by Cohn as he is not a member of the society. I swung at him and he ducked. I saw his face duck sideways in the light. He

hit me and I sat down on the pavement. As I started to get on my feet he hit me twice. I went down backward under a table. I tried to get up and felt I did not have any legs. I felt I must get on my feet and try hit him. (168)

Jake is in the same position as the wounded steer in fiesta, "The steer was down now, his neck stretched out, his head twisted, he lay the way he had fallen (144)". The concluding isolation of the wounded steer is also figured in Jake's solitude at San Sebastian like the steer. Jake does "not attempt to join the herd (123)" in Paris.

Brett and Jake are victims of war. Jake is challenged by his emasculation, because according to the traditional ways masculinity is insufficient and impossible for him. As he says, "At one time or another I had probably considered it from most of its various angles, including the one that certain injuries or imperfections are a subject of merriment which remaining quit serious for the person possessing them (27)". Jake needs the strength and courage to confront his impotence. They both stand against the traditional ways of society. They have to enjoy with whatever they have.

All the time, Jake's values depend on Brett. While her love shifts from one to another, her relationship with Jake remains constant in more understanding way. The more problems arise the more they understand each other inspite of their personal anxieties. As Jake explains: I lay awake thinking and my mind jumping around. Then I couldn't keep away from it and I started to think about Brett and all the rest of it went away. I was thinking about Brett and may mind stopped jumping around and started to go in sort of smooth waves. Then all of a sudden I started to cry (31).

Here the main advantage Jake derives from his connection to Brett, however, seems as much psychological as sexual. She gives him legitimate focus for mourning

what happened to him. Jake demonstrates this early in novel as he lies in bed thinking injury.

Ironically, however, most of the benefits that Jake derives from their associations, involve sex. Most obviously, Brett provides Jake with a convenient way to maintain a presence of social normalcy concerning his sexuality. While Jake's friends know about his injury, Brett provides useful cover for him with various acquaintances. For instance, when the count asks why Jake and Brett do not Marry, she responds his question with rather in an excuse, "We have our cereous". Jake further adds "We want to lead out own lives (61)". This tactful coverage is not for the Jake's sake rather for her own sake because it helps to cover her choice full.

They share the tragic experience of war and as a result, they listen to and support each other in their own ways. Friendship ultimately stands the only option for them when Jake Barnes Toro poses that they "Just live together", Brett refuses with remarks "I don't think so. I'd just tramper you with everybody. You could not stand it (155)". Brett values her connection with Jake to jeopardize it with such an experiment. Even Jake acknowledges the proximity of friendship to love. He thinks, "You had to be involved with a woman to have a basis of friendship (148)". In fact, he might even unconsciously rank friendship as the more advanced and developed union. As he says, "No idea of retribution punishment. Just exchange of values. You gave up something and got something else. Or you worked for something. You paid some way for everything that was any good. I paid my way into enough things that I liked so, that I had a good time. Either you paid by learning about them or by experience or by

taking chances the world was a good place to boy in. It seemed like a fine philosophy (148).

Bull fighting scene is important in the novel. Jake vividly explains the rules and fighting of the bull Brett and Jake observe the bullfighting together until her departure with Romero. It is an interaction between Romero's action and Jake's passion. He introduces himself as an aficionado in bull fighting who has got victory over dangerous animal bulls and winner of math. Now Romero's successful and courageous bullfighting reminds his past. He expresses:

It was a good bullfight Bill and I were very excited about Pedro Romero (...). After Romeo had killed his first bull Montoya caught my eye and nodded his head. This was real one. There had not been a real one for a longtime [.....] we had that disturbed emotional felling that always comes after the bullfight and felling of elation that comes after a good bullfight. (164)

It gives him pain and headache. His praises of bullfighting is also seeking his lost form of manhood which is cause of his obsession. In the same scene, Jake has another kind of pain through the elopement of Brett with Romero. It is also parallel to his loss and injury in the war. Cohn's relationship with his wife France, also ended when he openly decides to go away to San Sebastian with Brett where they have a closeness and love each other but it is not long lasting. It totally collapses when she chooses Romero and he is beaten by Romero and defeated. But still he wants and praises Brett which is the cause of jealousy to Jake. This same relationship is the cause of the crisis between Jake and Cohn. Then he starts to hate Cohn.

Alienation

Kierkegaard believed that "the individual" is the only category through which human race, as a whole must pass. He preferred "the individual" for his tombstone to be inscribed and said that truth is possible only becoming an individual and passing through it. (*"The Individual"* 809-11). The existential assumption is based on the fact that human being is basically alone. Jake Barnes is a war wounded who is living in Paris where he feels alone. The consciousness of Jake's isolation is the beginning of the quest for his individuality in an alien world.

In *The Sun Also Rises*, the characters are lonely or alienated. Bill says, "We are the foreigners" (136). The cause of loneliness is the direct consequences of the war. Jake says, "It was in reality of calamity for civilization" (14). Jake, emasculated by a war-wound, is very lonely, but he tries to stand in a different relationship with his loneliness. He says "it is very important to discover graceful exist" (9). He cannot establish normal relationship with Brett, which is his main cause of loneliness. He says, "We were sitting now like two" (24) Jake endures the loneliness of his condition by subjecting himself, no self pity in Jake's appraisal of his own life. He says, "I rather enjoyed.....I went often to the races, dines with friends and put in some extra time at the office.....". (61).

Hemingway's world is the world of War, which brought violence and horror in the mind of the readers. Death and violence play an important role in his works. Jane Killinger writes, "The most obvious recurrent motive in all of Hemingway's works has been the subject of death or violence"(17). For Hemingway, adventurous living is necessary to make life meaningful. Generally, Hemingway's heroes are adventurous

Jake is a casualty of war because of his fighting in Italy during the war. His own private tragedy is war wound which has emasculated him. He comes to Paris and starts new life. But, the wound has traumatically separated him from all other people. The war has caused him to isolate from the humanity. In order not to think too much about himself, Jake spends a lot of time listening to the troubles of his friends and drinking heavily.

He wants to search new meaning to replace old one. His sexual wound, the result of an unpreventable accident in the war, points to another direction, where accidents can always happen and where Jake is equally powerless to prevent them. When he takes dinner at Pamplona, Suddenly his mind diverts to the past:

It was like a certain dinner I remember from the war. There was much wine, and ignored tension, and a feeling of the thing coming that you could not prevent happening. (121)

Authentic existence and existential leap

In order to know Jake's existence in the disillusioned society, we should inquire his relationship with Brett and Cohn. Jake fights in Italy during the war. His own private tragedy is war-wound which has emasculated him, so he is unable to marry Brett, with whom he is in love. They together visit different places. They share their love each other. It is their esthetic love. They are happy. But, when one does not choose absolute, one chooses only for the moment, and therefore can choose absolute. One chooses for a moment; something different the next moment. Kierkegaard writes about aesthetic stage as, "in aesthetic stage one chooses not an absolute because it is the conditional neutrality. It never constitutes the choice". (831)

In the aesthetic stage there is no choice. Jake and Brett's love is an immediate one.

Kierkegaard again writes, "Your choice is an aesthetic choice, but an aesthetic choice is no choice. The act of choosing is essentially a proper and stringent expression of the ethical". (830)

Jake and Brett are impressed with each other. Still they are hopeful that they will find a solution to their problem because Joke's condition is not widely known. Their love is immediate; aesthetic one. Brett meets Cohn and she leaves Jake. She goes to San Sebastian with Cohn and she is destroyed. His love and respect for Brett have been tarnished. Jake is alone, the society is indifferent to him, he is conscious of himself and starts to learn how to live in a man's world. Perhaps as you went along you did learn something. I did not care what it was all about. All I wanted to know was her to live in it. Maybe it you found out how to live in it you learned from that what it was all about (131).

Jake is interested to adventurous livings: fishing, swimming and watching bull fighting. He says, "Nobody ever lives his or her life all the way up except bull fighter" (9). His choice of self and adventurous living determines his authentic path.

Choosing adventurous living is possible by making an existential leap. When Jake is left by his beloved Brett, he is not disappointed. She might be an obstacle to take the leap. He doesn't regret. Rather he is submissive to sports; bull fighting and fishing.

They are his god. He is totally denoted to friendship and to the sports. Abraham became totally submissive to god. Alastair quotes in "Cambridge Companion to Kierkegaard", as "he received a divine command to sacrifice was dearest in his life" (274). In the same way, Jake follows his own holy ghost for adventurous living and

"work for the good of all" (100). He creates his own world, where he faces loneliness. He says, "I saw only the sky". (210)

It seems that he begins to know his deeds in the disillusioned society. He knows what is good and bad in that society. He devotes himself to his identity quest. His restless nights show that he is alone. But he does not surrender to any religion or doctrines. He says, "I was such a rotten Catholic but realized there was nothing I could do about it" (85). For him, religion does not become important. He is above everything. He says, "nobody ever knows anything" (23). Nothing is more important than nothings. He totally transformed his identity. He is devoted in sports: bullfighting, fishing and swimming. By the circumstances he takes leap of faith for his authenticity. That is why he chooses himself in loneliness. It is because of existential leap, "Abraham" as Kierkegaard says, "Chooses to sacrifice his son for the sake of God" (831). Abraham identifies himself with God. While choosing himself he chooses God. His faith on God is an absolute choice. Likewise, Jake also believes himself and tries to find his existence in loneliness. He takes leap of faith from aesthetic to ethical one Kierkegaard further says: Only "Fear and Trembling" only complain, can help a man to freedom. Because "Fear and Trembling" and compulsion can Most him in such a way there is no longer any question of choice and then one chooses the right things. (834-35)

Jake's authentic self in loneliness can be related as said by Ellmann and Feidson, "existentialism is a very intense and philosophically specialized form of quest for self hold" (803). He is transformed. He makes his own philosophy, "Exchange of values". He says, "it seemed like a fine philosophy" (131). He in a real

sense is in the religious stage because he totally denoted to bull fight and fishing and to help his friends. He gets success in his action and his friends, who were indifferent to him, start to respect him like God respects Abraham.

Cohn and Brett are not religious in a true sense but Jake is. He has won their heart. Once they were indifferent to him. But, they surrendered to him. In these circumstances, we can again compare Jake with Abraham who received a divine command to sacrifice what was dearest to his life. Abraham puts faith on God so he finds his existence in God. Jake also gets an authentic existence by taking an existential leap.

Trauma

Trauma is a psychological term, which is called "shell shock" (qtd. James Coleman 188). It is a psychological casualty, results in mental and emotional disorder. It is related with brain. Coleman, about traumatic reaction writes, "an organic condition product of minute hemorrhages of the brain" (188). It is a failure to maintain psychological equilibrium . The failure to maintain psychological equilibrium increase irritability and disturbance of sleep, these are basic symptoms of trauma. Traumatic man is either irritable or sleepless person like Jake Barnes, in *The Sun Also Rises*.

Hemingway's world is world of war, which brought violence and horror in the mind of the readers. Death and violence play an important role in his works. Jane Killinger writes, "The most obvious recurrent motive in all of Hemingway's works has been the subject of death or violence" (17). For Hemingway, adventurous living is necessary to make life meaningful. Generally Hemingway's heroes are adventurous.

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This fear of emotional consequence is the result of traumatic reaction. He seeks to get personal identity. He has already lost his own personal dignity during the war, now he wants to replace it. He wants to be free from not only external disillusionment but also internal anxiety. He says, "I've got a rotten headache"(25).

He is one of the most isolated figures in the world. He wants to figure out how he can live in the world. He bears the wound of the war in profoundly personal way, yet combines his disillusionment with his courage. Jake and Brett love one another but their marital life is impossible, it is painful and destructive for them. The dilemma for Jake is whether he can change the situation by finding some satisfaction in his life. While he starts to choose, he faces a dilemma because he has a problem of mental disorder. He says, "I had two bull fight papers, I took their wrapper off one orange the other yellow. They would both have the same news" (27).

Jake is socially isolated and mentally frustrated. The torture of the war has made his mental disorder. He is fearful and anxious person. To work as a newspaperman and to drink with his friends is his daily routine. At night, Jake alone in his apartment, cannot stop the torturous thought of the war and his own and becomes sleepless. He says:

I blow out the lamp. Perhaps I would be able to sleep. My head started to work. The old grievance. Well, it was a rotten way to be wounded and flying on a Jake front like the Italian. In all Italian hospital we were going to from a society (27).

Jake fights with his own fate because he wants to replace his identity which he lost during the war. His wound is not only physical but also psychological, which is more painful than physical, sometime at night, he cannot tolerate it and the internal pain suddenly comes out. He says, "Then all of a sudden I started to cry" (27). He is a self-reliant figure who takes responsibilities for his actions. He is more serious than other expatriates who live in Paris. He says, "I have to work in the morning. I'm too far behind you now to catch up and by any fun" (29). Jake sees the value of life in adventurous living. He is interested in different sports like bullfighting and swimming, he is an aficionado. He says, "nobody ever lives the life all the way up except bullfighter" (9). He needs a healthier code to live. For this reason he moves away from Paris to the trout stream at Borgutte and bullring at Pamplona.

Chapter IV

Jake: A disillusioned Expatriate

The thesis studies Hemingway's *The Sun Also Rises* from existential perspective. The major characters are the focus for identity and certitude amid the disillusionment of post World War First. The war brought about permanent crisis in public affair. There is no godly power, which can save the crisis. The godless world has become a place of anxiety and anguish.

The novel is written in the background of war, so some harsh effects of war upon the characters are overtly presented. He gives emphasis on individual freedom having rights to choose their way of life as they want. They seek their meaning according to their own way. Like Jake, an individual, disillusioned in post war era, tries to find out his meaning through alienation and relationship with Brett. Brett also uses her freedom of choice through her rationality. We find Jake living in Paris with a group of American expatriates. He meets Brett there. She is indifferent to him. The society is hostile and disillusioned. In the disillusioned society, he feels loneliness. He is free to accomplish his choice. While choosing the way of life he cannot help falling in anguish which is essential forward drive to find one's authentic living. He begins his real life in anguish because he is isolated in the society. The right way he chooses is to transform his reality through the leap of faith. To achieve the target he always struggles with the disillusioned society. He does not lose his heart for religion and love. He never renounces the adventurous actions.

Hemingway's writing with "theory of omission" in *The Sun Also Rises* truly reflects the crux of the story below the surface. He maintained his status of modernist writer and discussed the modern issues of human existentialism. His all characters are away from the normal social norms and values. They tend to move from one place to another, one form of relationship to other and games. The issue of expatriation can be seen in the characters which show the mental trauma, anguish and anxiety within the characters. It can be seen in Jake, Brett, Romero etc. They are busy in alcoholism, sex abnormal appetite and so on. They have made their own norms and value of life.

Jake's relation with Brett in the beginning seems that they are in a whirlpool of anguish. To come across this crisis he takes leap of faith. He choose drinking, fishing and watching bullfight as his ethical choice for his living in alienation. His endeavors in this respect are to find his own identity. Jake, in his loneliness, finds a complete freedom where he has changed himself. This is how he takes his existential leap.

Brett is a projection of modern woman Hemingway has depicted Brett in the image of a woman who defies all the orthodoxical norms of traditional society and embraces distinctly new way of life. She is against traditional woman's image engraved by conservative society as a model for male support. She vehemently rejects the proposal of Romero who is potent conformist and wants Brett to fall in the line into becoming a traditional woman. Hereby renouncing his proposal, Brett uses her freedom of choice and autonomy on a more rational way which can be taken as an example of modern feminist independence. Taking support of Brett's more appetite manner, some critics evaluate her as immoral in sex. But it turns into misevaluation

when we share the rights of man and woman equally, woman has the same rights as man has because sexual mores are not only fixed on woman but also on man too.

Brett chooses Jake her intimate and long term lover instead to her difficulties with him. So, she renounces Romero. He returns to Jake in more understanding way from whom she can foster her dignity more than from any other male counter parts. She also embraces a new life style which is varying from the previous generation of woman.

Jake's loneliness manifest his existential possibilities. He is in the quest to be and to exist as an authentic existence. He tries to replace his identity, which was lost during the war. That's why he is in traumatic situation. He is alone and usually an insomniac. His lonely stage led him toward fishing. For him killing becomes possible only when one finds himself alone. He says, "they only want to kill when they're alone" (124). For him killing is a way to get freedom. He kills the fishes and feels free. In this stage he has freedom to choose. The choice leads him to get identity. He goes to Pamplona to watch bullfighting. He is an aficionado. Pedro Romero is a young bullfighter. His fighting is very lively which gives real emotion to the audiences. He kills a bull. In this stage Romero stands as an individual who has his own identity. There is an interaction between Romero's action and Jake's passion. There is a unity. In the unity between action and passion, Jake identifies himself as a successful fighter. Here Jake is standing as a killer. According to Killinger, "Killing as such,...it is heart and core of existential living" (39). Jake, thus, gets his being as an individual. He deserves his own identity for which he had undergone many ups and downs.

Hemingway gives emphasis on individual freedom and choices of his own.

Jake finds a complete existence. A close look into the novel makes us aware that it is a quest for identity. Jake is a self-reliant individual who stands as the subjective being. He is transformed. In this stage he has no trauma and no pain, he is completely free ultimately. His anguish for his existence in the disillusioned society is fulfilled through the existential leap. Expatriation is cause for the existential leap. The characters are not within their native country. They are in mental anguish. The characters have intoxicated themselves in order to forget their anguish. They involved in alcoholism, sex, deadly games and aimless wanderings. They have involved in such activities to forget trauma.

Hemingway has portrayed the core value of these expatriates, their existential leap and anguish with fresh, simple and natural sounding dialogue. Thus *The Sun Also Rises* deals with an expatriate theme.

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